

museum service

BULLETIN OF THE ROCHESTER MUSEUM OF ARTS AND SCIENCES

VOL. 40 NOS. 1-2 JANUARY-FEBRUARY 1967



MUSEUM SERVICE

Bulletin of the Rochester Museum of Arts and Sciences

Vol. 40 Nos. 1 and 2 January-February 1967

Rochester Museum of Arts and Sciences, founded by Mayor Hiram Edgerton in 1912, started as the Municipal Museum in Edgerton Park. It was reorganized in 1925 under a Commission and renamed Rochester Museum of Arts and Sciences. The building on East Avenue, the gift of Edward and Matilda Bausch in 1940—Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind—is operated by the City of Rochester as a community center for research and education.

W. Stephen Thomas, *Director*
Alan R. Mahl, *Assistant Director*
Mable S. Smith, *Editor*

Museum Commission

Arthur A. Davis, *Chairman*
James P. B. Duffy Mrs. Joan Lynn Schild
Carl S. Hallauer Mrs. F. Hawley Ward

Ex Officio

Mayor of Rochester Supt. of Schools
Frank T. Lamb Herman R. Goldberg

Rochester Museum Association

*Chartered by the University of the
State of New York*

Rochester Museum Association is organized to promote the interests of the Rochester Museum of Arts and Sciences and to serve in developing creative education, intellectual recreation and the progress of science, history and industry; also to assist in procuring and exhibiting material.

William C. Gamble, *President*

W. Stephen Thomas,
Executive Vice-President

John A. Leermakers, *1st Vice-President*
David M. Strassenburgh, *2nd Vice-President*
Albert B. Hooke, *Treasurer*
Hawley W. Ward, *Secretary*
Mrs. Lynn F. French, *Executive Secretary*
Ian C. McLennan, *Director*
Strassenburgh Planetarium

Contents

International Museum Cooperation W. Stephen Thomas	3
Rochester Museum Indian Exhibit Tours Israel, Europe and Iceland W. Stephen Thomas	4
28th Annual Convocation—Citation of Civic Medalist and Fellows	10
New Horizons for Museums— Convocation Address William E. Swinton	19
The Ruffed Grouse Jerry H. Czech (drawings by author) ..	21
A Prehistoric Iroquois Longhouse at The Reed Fort Site Charles F. Hayes, III	25 (drawings by Daniel M. Barber)
East Avenue in Retrospect Helen R. Gordon	32
Space Age Dress— More About Museum Week	34
Museum Course	35
Planetarium Library Ian C. McLennan	35
Edward Bausch	36
Gifts to the Museum	37
Special Events and Exhibits	38
Meetings and Sunday Family Programs	Inside back cover
The Museum Shop	Back cover
Cover Picture...European Guide Books of Iroquois Exhibit on Tour	

Photographs William G. Frank

Published bimonthly (except July and August) by the Rochester Museum of Arts and Sciences, 657 East Avenue, Rochester, N. Y. 14607. Copyright 1967. All rights reserved. Third class postage paid at Rochester, New York. Membership (includes subscription to *Museum Service*) in the Rochester Museum Association — Patron \$100.00, Sustaining \$75.00, Contributing \$25.00, Active \$10.00 per year.

International Museum Cooperation

An international calamity to art and cultural treasures occurred on November 4, 1966 when the rising waters of the Arno River flooded the City of Florence. Water, mud and oil damaged or in some cases completely destroyed over 600 paintings and sculptures as well as thousands of manuscripts, rare books and documents. It is estimated that it will take, perhaps, 20 years or more to repair the art that can be restored. Still, despite this enormous devastation, there is hope of recovery of at least a portion of the loss. Fortunately, quick mobilization of skilled experts in art restoration, valuable equipment and a considerable amount of money have been assembled to combat this holocaust. Governmental agencies in Europe and in the United States, universities, colleges, museums, private organizations and individuals have rallied superbly to the cause. In this country the Committee to Rescue Italian Art (CRIA, Inc.) is busy raising funds. Not the least of the sources of aid have been the museums who have been able to supply the personnel capable of rehabilitating artistic and scientific objects.

In recent years the technology of museum restoration and conservation have increased in both quality and in scope. Not only have museums improved their methods and added to their staffs, but they have organized on an international scale. The International Council of Museums (ICOM) with headquarters in Paris and in which sixty-six countries share membership, is dedicated to world-wide cooperation among museums. It aided in establishing in Rome the International Center for the Preservation and Restoration of Cultural Property. This organization has been one of the leading factors in advancing the cause of preserving and restoring museum material.

Apart from the striking illustration of international participation this example of aid to the situation in Italy affords, there are other phases of world-wide museum cooperation. One of these is the promotion and cultivation of mutual understanding among peoples. In the last few years a program of museum exhibitions traveling from country to country has had substantial results in revealing the culture of one land to another. Some of these circulating shows had governmental agencies such as UNESCO and ICOM as sponsors. Others were sent through the auspices of single countries. Still others developed through the cooperation of individual museums and a national unit. An example is the exhibit of Iroquois Indian Arts and Crafts from the Rochester Museum which, with the aid of the United States Information Agency, has been displayed in Israel, France and Germany and is now in Iceland. Through such a simple but effective way, interest in world neighbors is aroused and inculcated.

W. STEPHEN THOMAS, *Director*

Rochester Museum Indian Exhibit Tours Israel, Europe and Iceland

By W. Stephen Thomas
Director

Interest in North American Indians on the part of Europeans has always been very keen, but not too many Americans have been aware of its extent. Recently, the traveling exhibition of Iroquois Indian Arts and Crafts, which has been in four countries of Europe and the Middle East and viewed by thousands of people in fifteen cities and towns, was sent to Iceland by the Rochester Museum of Arts and Sciences through the cooperation of the United States Information Service.

The collection, comprising 150 pieces of clothing, carved masks, baskets and other food implements, weapons, musical instruments and jewelry, was made in New York State over 30 years ago on the Tonawanda, Cattaraugus and Alleghany Indian Reservations by the few craftsmen then surviving. It constitutes probably

the first example of a complete assemblage of the arts and crafts of a North American Indian culture exhibited in Europe. All the material is unusual in its quality and wide in its variety. It includes primitive garments of tanned deer skin, the later and more sophisticated but beautiful costumes of cloth decorated with beads, the fantastic hand-carved masks used in the healing ceremonies and other unique items.

In addition there are many illustrations, photographs and reproductions of watercolor drawings of Iroquois legends, all of which serve as interpretive materials. Among other anthropological principles illustrated are the effects of acculturation as represented in the change from skin clothing to that of cloth supplied in trade by the white man.

Staff members of the Rochester Mu-

Iroquois exhibit
excited interest at
International Center for
Youth in Jerusalem.



seum who made possible the exhibit were Charles F. Hayes, III, curator of anthropology; Arleigh M. Hill, a Seneca Indian and associate in Indian arts and Jon Alexander, senior exhibits designer.

The idea for a circulating exhibit of this type was suggested to the author by Dr. Dov Noy, director of the Haifa Ethnological Museum and Folklore Archives in Haifa, Israel. Dr. Noy was trained as an anthropologist and folklorist at Indiana University under Professor Voeglin and Professor Stith Thompson. This gave him a thorough familiarity with North American Indian ethnology. In addition, he prepared and showed at his museum a successful exhibition of South American ethnology.

When the planning was under way for the exhibition, Mr. Thomas was

invited to Israel by the Association of Ethnological Museums and by the Israeli government to lecture on museum administration and to inspect the exhibition centers at Haifa, Kibbutz Ashdot-Yacov, Jerusalem and Tel-Aviv. He visited Israel in June, 1962 and, in addition to the lecture engagements, he spoke by invitation at the International Center for Youth on the custom and lore of the Iroquois.

The Iroquois exhibit opened in Haifa on June 5, 1963 at the Ethnological Museum with the sponsorship of the United States Information Service and the American Embassy. Mr. George D. Henry, American Cultural Attache, and Dr. H. P. Backus, American Consul in Haifa, spoke on this occasion. After that, the display was widely exhibited throughout Israel and was seen by approximately ten thou-

sand persons.

A special feature which increased the educational impact of the show was a 20-page illustrated catalogue with bibliography and examples of Iroquois legends. It was written in Hebrew and edited by Dr. Noy.

There were several reasons why this exhibition proved to be an important cultural and educational vehicle in Israel. Good informational displays from other countries which combine the arts and crafts are in demand in that growing country, partly because of the limitations on travel outside Israel and partly because of the high educational level of the people. Furthermore, interest in the American Indian can be considered a carry-over from the attention given to American Indian cultures in various other regions of the world. Many of the present inhabitants of Israel had their origin in Europe where there has been keen interest shown in the North American Indian tribes since the 18th century. At the same time, because of the relatively limited amount of American ethnological material on exhibit in Europe, there are few opportunities for the general public to see such objects. On the other hand, books, magazines, newspapers and television have promoted the idea of a sometimes exaggerated and even falsified type of American Indian.

After the Iroquois exhibit completed the full circuit planned for it in Israel, ending in the summer of 1964, it was requested by the municipal authorities of the City of Rennes, capital of the Province of Brittany in France. For eight years that municipality and the City of Rochester have maintained a twinning relationship during which time there has been exchange visits by students and visitors; also written articles and radio and television programs

developed an atmosphere of understanding and friendship. It was for this reason that Mlle. Marie Berhaut, director of Musée des Beaux Arts of Rennes and a distinguished French museologist, visited Rochester in May, 1964. As a result of her enthusiasm, the Deputy-Mayor of Rennes, M. Henri Fréville, requested that the Iroquois exhibit be shown there.

Through the cooperation of Congressman Frank J. Horton and the United States Information Agency the necessary arrangements were made, and the Iroquois Arts and Crafts display made its journey from Israel to France. It appeared on public exhibition on December 3, 1964 as a special feature of Franco-American Week celebrating the twinning and friendship of Rennes and Rochester. The exhibition was beautifully installed in the Municipal Fine Arts Museum by the staff under the direction of Mlle. Berhaut. A special attraction was a printed and illustrated catalogue with an originally-designed cover of a corn-husk Iroquois mask. High officials representing the American Embassy and representatives of the civic, religious and political life of the municipality and the Province of Brittany attended the opening. The Honorable Frank T. Lamb of Rochester and the director of the Rochester Museum of Arts and Sciences were guests of honor. The latter gave a brief, illustrated address on the history of the Iroquois Indians.

After a successful showing in Rennes, the exhibit was put on display at the Municipal Museum in Cognac, a town of 19,000 population in the Charente Valley where it was on view from February 2 until March 22. The Mayor of the City, M. A. Daumas, gave a reception at the City Hall which was attended by members of the French-American Association, school and mu-

M. Henri Fréville,
Deputy-Mayor of
Rennes, France, and
a representative of the
American Embassy
at the opening in the
Musée de Rennes
in celebration of
Franco-American Week.



seum officials and others. In the welcoming address, the Mayor pointed out that this exhibit of Indian materials enabled those who studied it to go back to the sources of American art. Following the exhibition in Cognac, it was transported to the large industrial city of Lille, having a population of almost 200,000, situated on the French border near Belgium. It was well received there and was on view during part of April and May.

Meanwhile, Rochester was fortunate, through the enthusiasm and energy of the Mayor and a committee of citizens of German descent, in establishing another twin-city relationship with Würzburg in West Germany. For this reason, it was quite appropriate that the United States Information Service should make arrangements for the exhibition to be moved to that city of

100,000 inhabitants where it was set up in the Mozart School.

A series of lectures on American Indian ethnology were given at the University in connection with the display. The newspaper *Frankisches Volksblatt*, in commenting on this cultural event, said that many of the visitors attending the exhibition and seeing the Indian arts and crafts would think of "the time of their Indian dreams and of remembrances of Karl May." This referred to the series of books written in the 1880's and 1890's by the German novelist May, who wrote fantastic but highly popular stories about the Apaches and other American Indian tribes somewhat in the style of Cooper's *Leather Stocking Tales*.

Another reason for the success in Germany of this first traveling exhibit

of a North American Indian tribe, certainly among boys and young men, was the large number of youth affiliated with Indian Clubs, generally taking their names from American tribes. One of the organizers of the Lenape Club in Geesthacht, West Germany, has written a letter to the Rochester Museum describing his organization in which he says: "Most of our larger Indian Councils are usually visited by our (youth) delegation. We arrange one to two pow-wows yearly in our native forests. These are started with prize fighting, throwing of the tomahawk, knife throwing, target practice with the arrow, shooting with the air-gun, scenting or reading of the trail. In our costumes we put on as well as possible dances and ceremonies fitting our taste. A few photos will give you an idea of what our costumes look like."

From Wurzburg the exhibit moved to Bad Godesberg, a suburb of Bonn the capital of West Germany, and was displayed for the month of December.

The exhibition was on view in the Regional Museum of the Ruhr Valley in Essen, a large industrial and steel center of almost 700,000 population, from January 17 to February 13. At the time of its arrival, a local newspaper commenting on the show said, "Indian tomahawks are not exhibit pieces, nor are there any scalps. In contrast to the Redskins of the Prairie, the Apaches and the Sioux, the Iroquois are a friendly people." In this illustration one can see that the exhibit played its part in overcoming some of the popular misconceptions of the American Indian which the German people had taken from motion pictures.

When the Rochester Museum display moved to Bremen, Germany and was shown in the Ubersee Museum in April and part of May, an important

event was a talk delivered in German by the American Consul-General Leo M. Goodman. Among other remarks, the speaker said, "In the Hollywood film industry Indians have seldom been able to get leading parts. That is unfortunate because, without doubt, it would be accepted if the Indians were not shown in the majority of our films as gruesome, bloodthirsty villains who, until then, in almost every large battle were conquered and altogether destroyed. But in America in these days, Indians can often hardly be recognized as such and they are in many cases filling interesting and important positions in all walks of life."

At the termination of the German tour, the Indian exhibit was on display from the end of May till July 31 in the Municipal Museum in Wiesbaden and several thousand persons viewed it.

The rather dramatic conclusion of the display from Rochester in its European tour was its appearance in Iceland. At the request of USIS, the unit was on display the two latter weeks of September and the first two weeks of October in the United States Information Service Library in the capital city of Reykjavik. After that it was sent to Isafjordur in the north of Iceland for exhibit under the auspices of the Icelandic-American Society. Inasmuch as the exhibit created considerable interest, permission was given to USIS to show it in other parts of Iceland for the following two months, scheduling it until the end of December.

In reflecting on the significance of the cultural and educational advantages of our long-touring extension exhibit, we have the satisfying feeling that not only did thousands of persons acquire a deeper insight into North American Indian culture, but that a greater international understanding was realized.

Museum Director
W. Stephen Thomas
(right) reviews exhibit
at Übersee-Museum
in Bremen, Germany
with the Director,
Wilhelm Friederich.



American Consul-General Leo M. Goodman and Mrs. Goodman
at the Übersee-Museum in Bremen, Germany.

Citation of Civic Medalist, 1966

THOMAS B. RICHARDS, minister, former prison and military chaplain, sociologist and administrator, has dedicated his life to the uplift of the forgotten man.

For eighteen years in this City he has headed the Men's Service Center, a Community Chest Agency, which will soon pass the century mark. After a two-year struggle, he led the movement for a completely reconditioned building, a haven for the homeless and friendless. These are the transients who cannot find their place in the world alone. Wise in the ways of combating alcoholism in the individual, he was successful in founding Half-Way House Extension, an effective outpost for rehabilitation. In this establishment he and his staff have performed inspiring results with men who have sought new lives.

Born in Scranton, Pennsylvania, he received his A.B. and doctor of divinity degrees at Bucknell University. Between the former and latter, he earned his bachelor of divinity degree at Colgate-Rochester Divinity School and his master's at the University of Rochester. He gained clinical training at Rochester State Hospital, New Jersey State Hospital, Chillicothe Reformatory and at Lewisburg Federal Penitentiary. After four years as chaplain at Lewisburg, he served another four years as chaplain in the U. S. Air Force during World War II. In addition to his post at the Men's Service Center, he has also instructed at the School of Nursing at Genesee Hospital and at the School of Alcohol Studies, Rutgers University. He serves as consultant on problems relating to transient and homeless men in Schenectady, Buffalo, Niagara Falls, Pittsburgh, Toronto and Hamilton, Ontario. In 1963, while on a leave of absence from Rochester, he taught urban sociology as a faculty member at the Negro Virginia Union University in Richmond, Virginia.

Tom Richards, through personal ministry, through research and through teaching and administration has pursued a unique career of service to human beings with problems. He has lifted the "down and outer" from despair and given the alcoholic hope. It is most fitting that this community should pay him its highest tribute.

I, therefore, by the authority vested in me as Mayor of the City of Rochester, confirm this citation and gladly present him with the Rochester Civic Medal for 1966.

Reverend Thomas
B. Richards



Response of Civic Medalist, 1966

Reverend Thomas B. Richards

Mayor Lamb, Honored Guests, Ladies and Gentlemen:

I am proud and happy to accept this Civic Medal, first of all, on behalf of the Board of Trustees of the Men's Service Center, whose loyalty makes the work possible. I accept it also on behalf of the Rochester Community Chest, of which we are a participating agency, just one of the family of social agencies which serves this community, working in a specialized field and in a limited area. But, most of all, I accept it on behalf of the men who do the work, our clients, who sweep the floors, wash the dishes and carry out the trash. When you recognize me, you recognize them, because I am inseparably associated with them, with their needs and aspirations. By recognizing me, you have made me feel that this work is worthwhile. But to tell you the truth, I never doubted it for a moment.

This recognition challenges us to renew and redouble our efforts to help men who want to help themselves, to accept men as they are, not as

we *wish* they were—not to try to make them carbon copies of ourselves, not to judge them, sometimes unkindly, by our middle-class standards—to help them stand up to life, to live and not to die. Many words have been written which are appropriate to our work. I carry with me, and always will, the profound words of that famous Scot, Bobbie Burns, which I repeat to myself almost every day:

“Many and sharp the num’rous ills
Inwoven with our frame!
More pointed still we make ourselves,
Regret, remorse, and shame!
And man, whose heaven-erected face
The smiles of love adorn,
Man’s inhumanity to man
Makes countless thousands mourn!”

Man Was Made to Mourn. Stanza 7

This, in a few words, is the challenge we must face every day: To combat man’s inhumanity to man! What we do will not change the social order, although it is changing so rapidly that we are hard pressed to keep pace with it. What we do will not bring peace in our time, or right the wrongs and injustices that have plagued mankind down through the centuries. But one thing we can do, and this we *will* do. We can *brighten the corner where we are*, and the people, in whom we invest our time and meager talents and some of your money, will be the better for it. This is what it’s all about, and you have made us feel that it is supremely worth doing. But to tell you the truth, we never doubted it for a moment.



Resident Fellows: John W. Brown, Charles E. Bridgman, Robert E. Marshak; Non-Resident Fellows: Anna K. Cunningham, Reverend Thomas B. Richards (Medalist), Fred T. Hall, Wilbur E. Wright.

Citation of Fellows, 1966

Resident Fellows

CHARLES F. BRIDGMAN

The science of museology has been advanced enormously by scientific and technological discoveries. Charles F. Bridgman, of Eastman Kodak Company has achieved an international reputation, especially among art museums, for his use of radiography and photography. His publications have shown the way in which x-ray, infrared and ultraviolet photography can be used to identify and authenticate a broad range of objects in the fields of art, archeology, geology, philately and biology.

Although born in Buffalo, he has spent most of his life in the vicinity of Rochester. He was graduated from Culver Military Academy and received his bachelor of arts degree from Colgate University in 1933. He took graduate courses at Columbia University, Rochester Institute of Technology and the University of Rochester. After a period of six years in the display department of McCurdy and Company, he joined Eastman Kodak Company as an x-ray technician in 1940. Since 1944 he has been technical editor. In 1960 he was named a specialist in training aids, Radiography Markets Division. He is the author of numerous technical papers on the application of x-ray and photography and has lectured extensively on the subject. In 1953 he received the

Scientific Research Award of the Society of Philatelic Americans for his work in postage stamps by means of x-ray. Recently he was named a Fellow of the International Institute for the Conservation of Historic and Artistic Works.

Therefore, in consideration of his skill and accomplishment in the applications of x-ray and photography to the fields of science and art, Rochester Museum of Arts and Sciences is pleased to award him a Fellowship.

JOHN WARNER BROWN

Occasionally, the study of wild birds can become such an absorbing hobby that in a few outstanding examples the amateurs who pursue it can be considered professional in their attitude. This is true in the case of John Warner Brown. Beyond the realm of bird watcher and bird reporter lie his abilities as a fisherman, hunter, skier and conservationist. Happily, his love and knowledge of the outdoors have blended smoothly with his activities as a journalist.

Born at Oatka Farm in Scottsville in the house where he still lives, he received his bachelor's degree from Hobart College in 1934. There he came under the influence of his professor of biology, Dr. Elon Howard Eaton, who at one time had served as New York State Ornithologist. Since he joined the staff of the *Rochester Times Union* in 1935 as night copy editor, he has occupied the posts of theater editor, reporter, assistant city editor and state editor. In the last twelve years, serving as conservation writer as well as outdoor and skiing editor, he writes the columns "Birds Afield," "Skiing" and "Rod and Gun." All these responsibilities take him out constantly into the woods and fields and along the rivers and lakes. Through his writings, he has built up a large and varied audience of readers who are stimulated by his reporting and his commentary.

John Warner Brown has given intensely and generously of his talents and energy for the public good. With two other public-spirited citizens, he took title to Reed Road Swamp, a 110 acre tract, which was incorporated under the name of Bird Refuges, Inc. and is preserved as a natural area. He also aided in establishing the Northrup Creek-Long Pond Sanctuary and the Pear Orchard area. For the past eleven years he has served on the Genesee State Park Commission and is also on the board of the Bergen Swamp Preservation Society, Inc.

For his services to nature education and to ornithology through his column, "Birds Afield," and for his many aids to the cause of conservation, Rochester Museum of Arts and Sciences is glad to name him a Fellow.

ROBERT E. MARSHAK

When on a visit to Russia in 1956, it was clear that scientific research in the Soviet Union was being pursued with wartime urgency for the overtaking of American science, Robert E. Marshak became this country's leading spokesman in stimulating interest in science. Shortly after this he wrote, "If totalitarian Russia achieves a decisive scientific and technological supremacy over us, we shall almost certainly lose the peace . . . and so let us get on with the task at hand . . . let us inculcate in our children a new pioneering spirit, a sense of novel and exciting intellectual domains to conquer and we shall not have to fear for our scientific, cultural or political leadership."

Born in New York City and educated at Columbia University, he earned his doctorate of philosophy at Cornell University. He came to the faculty of the University of Rochester in 1939, and from 1950 to 1964 headed its Department of Physics. At the present time he is Distinguished University Professor, with full-time devoted to research. Dr. Marshak was a deputy group leader at Los Alamos during World War II and served as chairman of the Federation of American Scientists in 1947-48. He has twice held Guggenheim Fellowships and was visiting professor in India. He attended four conferences in the Soviet Union and headed scientific delegations to Poland in 1964 and to Yugoslavia in 1965.

Credited with a number of significant additions to scientific knowledge of the atomic nucleus, Dr. Marshak propounded the theory that there are two types of mesons, heavy and light. During the late 40's and early 50's, he made major contributions relating to the pi meson. Lately, he has been concerned with research on the nature of nuclear forces.

In recognition of his achievements as a high energy physicist, as a leader in world-wide scientific cooperation and especially for his challenge to our educators for the nurture and stimulation of science-minded youth, Rochester Museum of Arts and Sciences is honored in conferring upon him its Fellowship.

Non-Resident Fellows

ANNA K. CUNNINGHAM

With a wide range of buildings, battlefields and associated museums, the historic sites of the State of New York are renowned for their value in preserving and conveying the significance of our national and regional heritage. For the last eleven years Anna K. Cunningham has been supervisor of historic sites under the New York State Education Department, directing a large staff and administering some 24 historic properties with a gross area of about 600 acres.

A native of Albany, where she has her headquarters, she received her bachelor's degree from the State University of New York and also

did graduate work there. In addition to her administrative duties, Miss Cunningham has written articles on historic preservation and on fine arts for scholarly and semi-scholarly journals. She is author of the book, *Schuyler Mansion—Its Furnishings and Decoration*. By special appointment she has served recently on the subcommittee of the State Recreation Council to assist the Scenic and Historic Highways Committee in their program and to work as liaison person with the Office of Regional Development in formulating long-range planning studies for State historic preservation. She has also been State Education Department representative to the Governor's Conference on Natural Beauty in 1966 and has acted as special consultant to the National Park Service of the Department of the Interior on the refurnishing of Officer's Quarters at Fort McHenry, Baltimore. In addition, she has been cited by the Yonkers Historical Society for distinguished service to the cause of preservation in the City of Yonkers.

To mark her fine assistance to the preservation of historic sites and for her part in diffusing a greater understanding of the heritage of the State of New York, Rochester Museum of Arts and Sciences is proud to induct her as a Fellow.

FRED T. HALL

Museums are acknowledged to be among the prime forces in supporting and promoting informal education and culture in urban communities. One of the oldest institutions of its type in the country, the Buffalo Museum of Science, headed by our candidate, is noted as a model for its educational services.

Born in Indiana, Fred T. Hall attended Wabash College at Crawfordsville, Indiana and the Rochester Institute of Technology. With strong inclinations toward natural history, he showed talent for scientific art. After employment at Ward's Natural Science Establishment, Inc., he became director of the Davenport (Iowa) Public Museum. Since 1951 he has served as director and executive secretary of the Buffalo Museum of Science. While there he has supported its educational programs for both youth and adults and for over fifteen years has conducted a weekly museum-sponsored natural history television program. He has written and lectured on the subjects of entomology, paleontology, ornithology, zoology, botany and nature photography. On a grant from the National Science Foundation, he directed the Museum's High School Science Expeditions in 1959-1960. Active in advancing the progress of the museum profession, he has held both regional and national office, having served as president of the New York State Association of Museums and the Association of Science Museum Directors.

Because of his contributions to the popularizing of science, for his leadership of our sister institution, and for his encouragement of the best interests of museum administration, we are pleased to grant him the Rochester Museum Fellowship.

WILBUR E. WRIGHT

Not all residents are aware of the notable aspects of the park resources of the great State of New York. The administration of this vast system of 106 State Park units with a total of 206 thousand acres is the responsibility of Wilbur E. Wright as director of New York State Parks. The people of Rochester and Monroe County are proud that he attained his present position through the experience gained as director of parks of the City of Rochester for eleven years and four years as director of the Monroe County Parks Department.

At the Farmingdale Agriculture School, he majored in ornamental horticulture and continued his studies for two years at the New York State Botanic Gardens, graduating from each of these institutions. Later, he studied landscape design at Cornell University. He also took courses in business administration at the University of Rochester. After four years in the United States Air Force, from which he was honorably discharged as a first lieutenant and bombardier navigator, he came to Rochester in 1945 and served as assistant superintendent of parks until 1949. He was named associate director in 1950. At the end of that year he was named director of parks and served simultaneously as Deputy Commissioner of Public Safety until 1961. He became director of parks of Monroe County in the latter year and remained in that post until 1965 when he was appointed from a Civil Service list as a result of a nationwide examination, the director of New York State Parks with headquarters in Albany.

Most of his life Wilbur Wright has been associated with the promotion of horticulture and the improvement of park development. He was a charter member of the Men's Garden Club of Rochester and president of the Garden Center. In 1956 he was selected as representative of the City of Rochester to assist in the design and planting of lilacs on the White House grounds. In the last five years he has received three awards for horticultural achievement and distinguished services from the American Institute of Park Executives and from the New York Horticulture Society.

For his outstanding accomplishment in the advancement of parks and horticulture, Rochester Museum of Arts and Sciences is proud to award him its Fellowship.



Dinner at the Chatterbox Club preceding Convocation.



Reception following Convocation exercises.

New Horizons For Museums

28th Annual Convocation Address

By William E. Swinton*

*Dr. William E. Swinton, formerly director of the Royal Ontario Museum and currently centennial professor in the University of Toronto, was a victim of the natural elements in the space age. He was snowbound in Buffalo and could not reach Rochester in time to deliver the Convocation Address. However, we have the pleasure of reading the provocative thoughts of this distinguished ambassador of the modern museum and a Fellow of Rochester Museum.

On such a night as this, exactly a year ago, I had the honor of sitting on this platform to receive your Fellowship. Tonight others receive that accolade and we join in honoring a civic medalist, the Reverend Thomas B. Richards. This annual convocation could not honor these resident and non-resident Fellows and medalists were its source not more honorable. The whole is still greater than the part—and the Rochester Museum of the Arts and Sciences has that national and international reputation that makes it an ever-increasing stimulus to those who come within its sphere. I am especially pleased tonight to pay tribute to your Director, W. Stephen Thomas, whose individual eminence in the museum field has been further emphasized by his appointment to the chairmanship of the American Committee of the International Council of Museums. I need not point out the importance of this position at this time.

It is natural that Convocation time has some aspects of an annual meeting of shareholders. We are all anxious to be included in the prestige of a growing museum and to share the intellectual profits of its success.

Throughout the civilized world today the museum is being seen in a new light and a newer concept of its function is observable.

It has not abrogated its role of custodian, of keeping the treasures of the past for the enlightenment and enjoyment of present generations, and indeed it assures preservation by the most up-to-date methods of conservation most of which were not available to earlier curators and conservators. It is often overlooked that this itself is a field of ever-increasing importance, in which both teaching and research should be done more often. Rochester lends itself, as the home of advanced chemical and physical industries, towards this kind of essential museum service.

Preservation is a necessary part of the availability of archives whether of two or three dimensions, but if the materials are to be used then visual means of communication must be sought and improved. It is no longer allowable that the maximum use of an object is to be shown in a glass case.

Today entirely new concepts of visual treatment are available whereby a much more realistic appreciation of a particular museum object can be gained. In the past it has been assumed that every visitor of any age and eye power, of any height, or any intelligence level could obtain a satisfactory idea of the object and its use. The young, the old, the student and the dilettante were all given the same view. Now the picture can be quite different. Rotating stands,

varying levels of illumination and audio systems to describe the object can combine to give as complete a picture as if the specimen or artifact were in one's hands.

Naturally this kind of treatment can be of the utmost educational use and it is the combination of materials in width of range and depth of collection and modern audio-visual equipment that can make the museum a real instrument of modern education.

In Rochester you are already famous for your services to the schools, to children and to other groups. It may be that most of us in museums neglect the one group that has the most urgent need—the adult.

Adults are living as the prisoners of a scientific age whose full impact they cannot understand and whose direction is usually beyond their control. They cannot go to school, or invade the university classroom. The books and daily papers at their service often seem to evade the questions uppermost in their mind. To them the museum should be the place where they can capture the scientific argument and personally consult those who stand, as most curators do, at the crossroads of information. More than this the museum can inaugurate an evening school on science and man, perhaps the most immediate need of the thinking and responsible citizen.

I know that already Rochester has a planetarium scheduled as part of a greater scientific center. This valuable tool of public instruction will attract thousands of school and other visitors to the center. It is a natural consequence of this that further and collated advances should be sought, of which a visual science center, devoted to the explanation and demonstration of basic physical and biological concepts, is highly important.

The museum planetarium and science center so constituted will amply repay in civic service the financial demands that should now be made. Today science centers are arising throughout the United States and Canada, indeed in many other parts of the world also, because they are demonstrably necessary parts of the public education system.

The City of Rochester is especially fortunate in that it has a recognized and highly regarded Museum of the Arts and Sciences and a tradition of public service. The staff has, under Stephen Thomas, the vision and experience to make a notable contribution not only to museology but to public interpretation of science for the schools, the adult, science teacher, health educators and the many skilled members of your local industries.

Mr. Thomas, to whose international museum office I have already referred, is also secretary of the section of Museums of Science and Technology of the International Council of Museums. He is already involved in the creation of similar scientific centers in other parts of the world.

I presume upon my Fellowship of this museum to suggest to this distinguished audience that charity, though it does not always now *begin* at home, still has a *place* at home. I hope that your board and your director may be given that encouragement that will ultimately see the foundation of an even greater Rochester Center of the Arts and Sciences. Its fulfillment will assure that future generations will indeed call many of you blessed, and that Rochester will continue to be for many years a leader of precept and practice in scientific interpretation for the benefit of its citizens and its visitors.

The Ruffed Grouse

By Jerry H. Czech
Assistant Curator of Biology

Pen and Ink Drawings
by Jerry H. Czech.

For as long as I can remember, four birds have always shared the majority of my interest and admiration. These are the mallard duck, the robin, the peregrine falcon and the ruffed grouse. The grouse could probably lick the other three "wings down" in terms of time I've spent in observation, and like many New England boys, a fair portion of the fall and winter observation was done with a shotgun in one hand.

Most of the truly constructive grouse-watching was done very close to my home. A wooded park area had been slowly engulfed by a solid wall of houses, thus concentrating the grouse and making it impossible to discharge a firearm. The grouse were accustomed to seeing people and would often go about their business within a few yards of me without showing any real fear. What could be more ideal when one considers the difficulty involved in seeing grouse under normal conditions! Usually a glimpse of banded tail disappearing rapidly through branches is all a person can remember of his encounter with this woodland spirit—if he's lucky enough to see that much. This situa-

tion was almost like having captive grouse, while at the same time allowing them to act naturally in their own habitat.

Douglas Howland, the artist-preparator who worked on the recent bobcat diorama, has now begun work on a diorama depicting three of New York State's most prominent game birds in their natural habitats. Naturally, one of these birds is the ruffed grouse, and it seemed only fitting to write a short article on this; the bird many hunters consider "the king."

For his home, the ruffed grouse needs a variety of vegetation forms, both for food and protection. Living in areas where winters are often severe, these two factors become very critical and where the necessary vegetation is not found, neither will you find the grouse. Typically, a woods having a fair number of conifers mixed with birch and aspen, wild grapevines, abundant ground cover and windfalls, and showing a number of berry-producing or fruit-producing plants will be a place where the ruffed grouse will be found. During the summer, the adult grouse feed mainly on fruits in season, green leaves and a small number of seeds and insects. Young birds consume mainly insects very early in life and gradually shift more and more toward a diet of the adults as the season wears on and fruits become more abundant. Winter finds the grouse still feeding on grapes, berries and leaves when available, plus buds of trees such as birch, cherry and aspen. The latter three become more important during periods of deep snow, but even they may be difficult to obtain when coated by winter ice storms. Fall and spring find grouse feeding on mixtures of the winter and summer foods as available. A small stream running through a woods provides the neces-

sary water supply and is in itself another important factor in contributing to a good grouse population.

During the warmer months grouse are not pressed for roosting places, but in the winter they are more apt to use available conifers. This is especially true when snow is deep and on windy, rainy nights. Although small spikes form along the sides of each toe in winter, they act effectively as "snowshoes" only when the snow is wet and grouse tend to limit their walking when the snow is powdery. They do use the snow as a sort of retreat on occasion and may merely drop down into the soft stuff to spend the night sleeping in a short "snowburrow." As many woodsmen know, however, this may prove disastrous for the bird when an overnight ice storm seals them in. If the ice is thick and persists, the birds face slow starvation and suffocation.

In the woodland community, the ruffed grouse serves primarily as a prey species for many predators. Probably one of their greatest dangers is the occasional concentration of wintering goshawk migrants from the north. The goshawk is largely a bird hunter, and grouse seem high on their list of favorites.

The Cooper's hawk and the great-horned owl also dine on the luckless grouse from time to time, but "old ruff" is fairly safe from most of the other winged predators thanks to his size and habitat. Young grouse, of course, are also preyed upon by smaller predatory birds and once I saw a male sparrow hawk make dives at a family of grouse that had ventured out into a field.

Foxes and other ground predators do their portion of grouse predation. Unfortunately, so do many domestic cats and dogs allowed to run loose in



Ruffed Grouse Cock

Pen and Ink drawing by Jerry H. Czech



Foods favored by the Grouse in Fall and Winter

Drawing by Jerry H. Czech

late spring. In addition, the eggs of grouse may be destroyed by unfavorable weather and they are eaten by skunks, raccoons, red squirrels, crows and possibly other animals.

Diseases and parasites perhaps exert one of the most difficult-to-control pressures on the grouse populations. Various protozoans, bacteria, roundworms, tapeworms, flukes, molds, ticks, louse flies, lice and mites all frequently parasitize grouse in their appropriate places. Persons doing scientific studies have reported finding hundreds of parasites on single birds. While disease and parasitization probably do considerable damage at times, it is when additional stresses, such as starvation, are placed on the birds that high mortality may be expected to occur.

Grouse populations tend to be cyclic. Where there may be many one year, few may be found the next for no apparent reason. Biological studies have cast light on this phenomenon, and a combination of adverse conditions seems to be the major cause for the sudden population reductions.

Nevertheless, in spite of the many strikes against them, grouse seem to do fairly well when proper habitat is available, and some usually are present at the beginning of breeding season. Then we can expect a big cock grouse to pick his territory and once again fill the spring air with his drumming. This thumping sound, produced by rapid wingbeats, is a welcome one to the springtime trout fishermen, who, having traded gun for rod, fondly remember those colorful crisp mornings of last fall.

Reference

F. C. Edminster
1947

The Ruffed Grouse. Macmillan Company, New York, N. Y.

NOTE—Anyone interested in increasing his knowledge of the Ruffed Grouse would find reading this book very enjoyable and informative.
J.H.C.

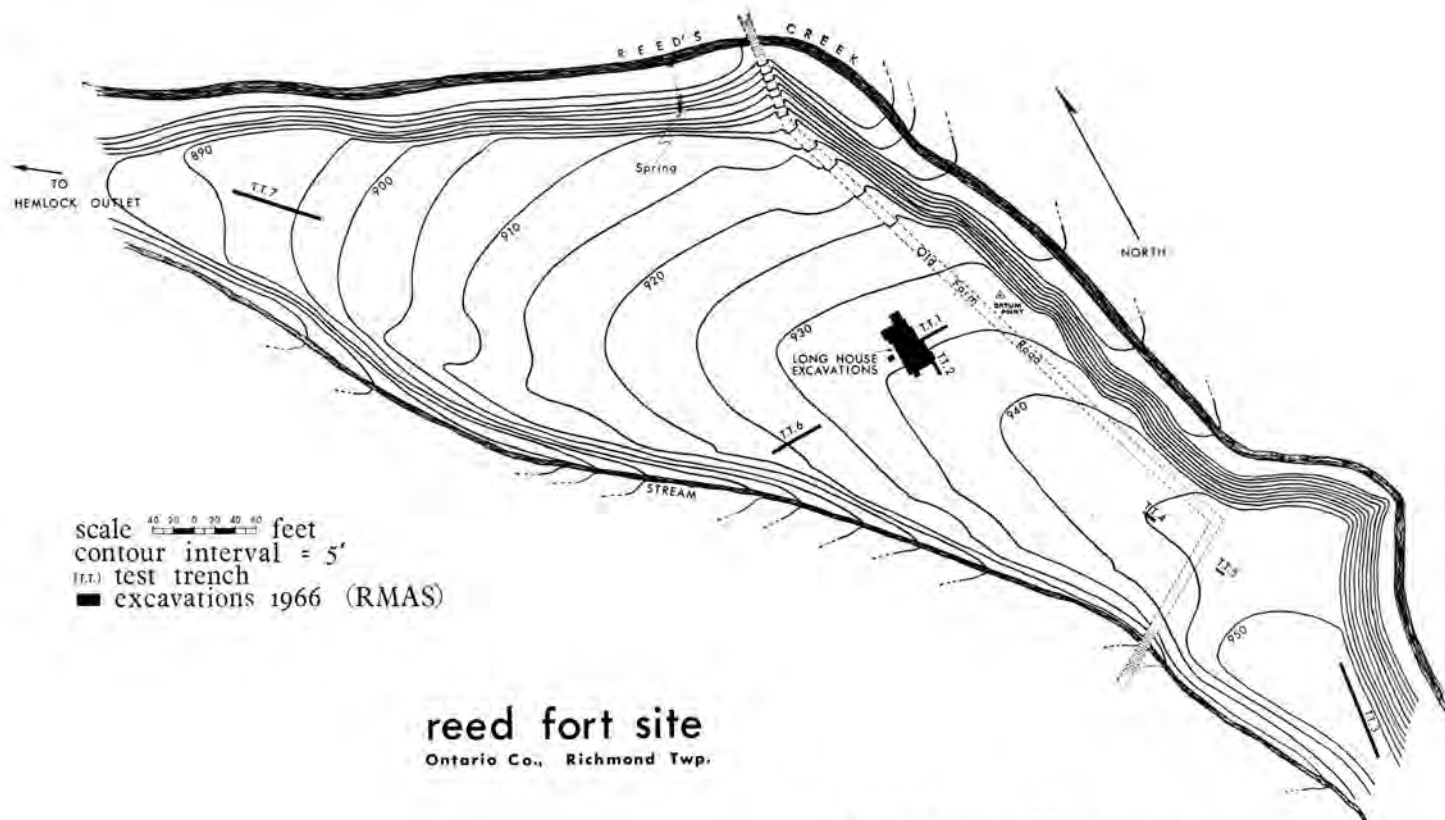
A Prehistoric Iroquois Longhouse At The Reed Fort Site

By Charles F. Hayes, III
Curator of Anthropology

The investigation of Iroquois settlement patterns was again the main pre-occupation of the anthropology division of the Rochester Museum of Arts and Sciences during the 1966 summer field season. Consequently, a total of four weeks was spent at the Reed Fort or Richmond Mills site (Hne 5-4) located 30 miles south of Rochester in Richmond township, Ontario County, New York. Funds for the project were provided by the Rochester Museum Association.

The author and Daniel M. Barber, junior anthropologist at the museum, had the assistance of two students—Larry Atkins, of Kenyon College and J. Gilmore Wood, a senior at Brighton High School, Brighton, N. Y. In addition Mrs. Robert Prisch, a graduate student at the University of Rochester, volunteered for two weeks. Many other persons also contributed one or two days of work. The museum is grateful for their interest and assistance. Finally, the 1966 excavations at the Reed Fort site could not have been accomplished without the generous cooperation of Herbert Hayton who

Site Map and Drawing
by Daniel M. Barber.

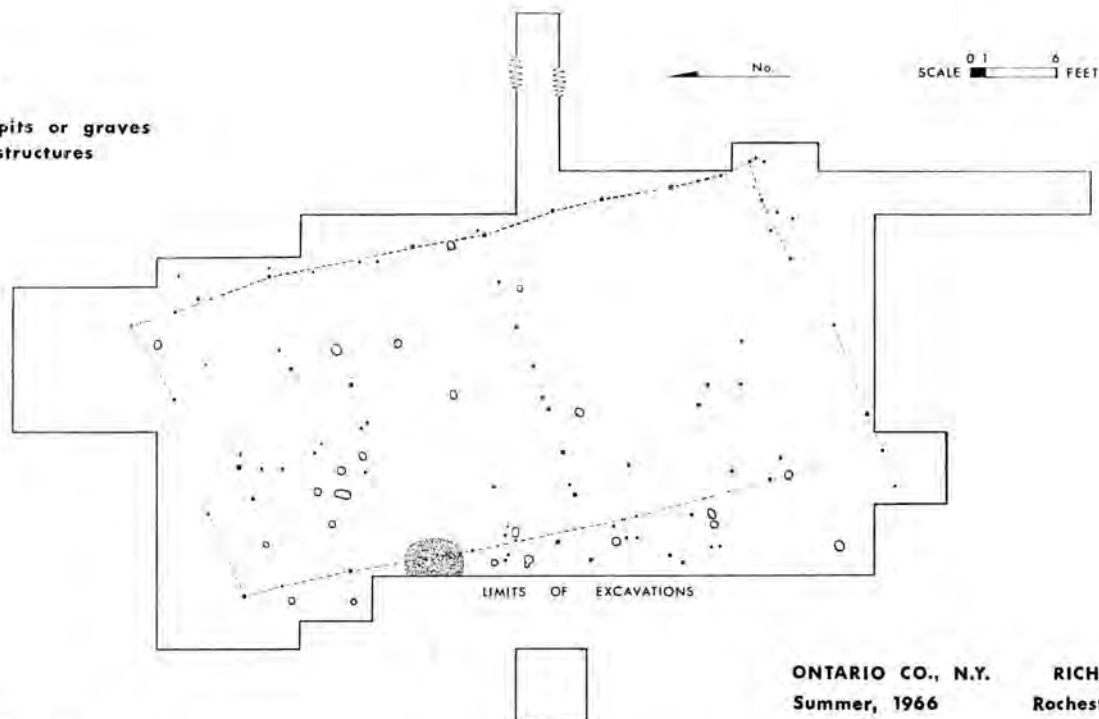


reed fort site
Ontario Co., Richmond Twp.

Map of Reed Fort Site showing location of
longhouse excavated by Rochester Museum.

key:

- postmolds
- pits
- ⊗ disturbed pits or graves
- - - proposed structures



ONTARIO CO., N.Y.
Summer, 1966

RICHMOND TWP.
Rochester Museum

reed fort site

Post Mold Pattern of Longhouse

Clearing east wall
of Longhouse



Close-up view of a
major exterior post
(left) and exterior
supporting post (right)
Pits within Longhouse.



Charles F. Hayes (left),
John A. Reed,
landowner (right)



Completed Longhouse excavation (looking southeast)

allowed access to the site over his property and to John A. Reed, the owner of the site itself.

Reed Fort is located strategically in the Finger Lakes region on five acres of land extending 1400 feet SE-NW into Hemlock Valley. It has steep ravines on two sides and the two ends narrow to just a few feet. Two streams have cut deeply into the banks on the southwest and the northeast. The site is one of the oldest known in western New York and collections, both private and institutional, have been noted throughout northeastern North America. The first detailed report on the site was by Arthur C. Parker (1918) when, as state archeologist, he drew together existing data from many sources. This information, however, did not involve settlement pattern research although reference was often made of the presumed presence of structures near the many refuse middens. The purpose of the Rochester Museum research project on this site was to attempt to identify archeologically one of the expected longhouses and to compare it with other structures excavated in western New York. Until the summer of 1966, no prehistoric Iroquois longhouse had ever been excavated in the Genesee region.

The area chosen for the search of a structure was approximately six hundred feet from the southeastern end of the site. Refuse, or records thereof, on the banks on either side of this central location was a major factor in the selected test area. Two test trenches were laid out at right angles to each other, one extending east-west and one north-south. It was while excavating the first trench from east to west that one wall of the longhouse was encountered. Work from then on consisted of tracing the exterior lines and the removal of the topsoil inside these lines

by means of five-foot square sections. Several other test trenches were dug on the site later in the field season, but no other structural lines were found. Undoubtedly there were other structures on the site in the central section. It is surprising, however, that test trenches at both ends of the site failed to give any evidence of longhouse features, stockade lines or even artifacts. This negative evidence is not consistent with the distribution of refuse. The overall measurements of the longhouse indicated that the structure was 45' long by 20' wide. The exterior post molds were somewhat irregularly spaced. They averaged 50" apart. Some of the major posts had smaller support posts on the exterior. There was an entrance at the northwestern and southeastern ends. Fifteen narrow cylindrical storage pits were found inside the structure without apparent pattern other than that the majority were within the northern half. It is believed that there were once hearths also within the longhouse. The structure was either not used long enough to allow the heat to penetrate deeply into the subsoil and leave redness or many years of plowing had removed all vestiges of such features except for fire-cracked rock.

Very few artifacts were found in the excavations, but those recovered were typical of the prehistoric Iroquois artifacts that have been documented from the site in the past 50 years. Small triangular flint projectile points, flint scrapers and occasional potsherds were the main items associated with the longhouse.

The settlement pattern data gathered during the 1966 field season has provided an indication of continuity in longhouse development between the prehistoric Iroquois and the early historic Seneca Iroquois of the region.

For example, the width of the Reed Fort longhouse (20') was the same as that of the longhouse found at the Cornish site less than ten miles to the northeast (Hayes 1966) and only 2' longer than the width of a small structure at Can 29-3, a prehistoric Iroquois site about ten miles to the east. Lengths of these structures, however, do vary, being 65' at Cornish, 45' at Reed Fort and 30' at Can 29-3. Both Can 29-3 and Reed Fort had an apparent major structural line extended across the middle. Finally all three structures had nearly straight ends and clusters of narrow cylindrical storage pits inside.

Further detailed analysis in progress will attempt to compare the relationships among these three sites with care being taken not to force the data into preconceived continuities. (Artifact discrepancies alone will prevent the development of any simplified scheme.) This longhouse research resulting from Rochester Museum excavations over the last few years has established an initial and tentative frame of reference for settlement pattern development in the Genesee region. Additional in-depth excavations will have to be accomplished in order to fill in the many village details.

References

- | | |
|---|--|
| Hayes, Charles F., III
1963

1966

Parker, Arthur C.
1918 | "The Excavation of Two Iroquois Structures." <i>Museum Service</i> . Bulletin of the Rochester Museum of Arts and Sciences, Vol. 36, No. 10, pp. 168-171. Rochester, N. Y.

"Excavating an Early Historic Seneca Longhouse." <i>Museum Service</i> . Bulletin of the Rochester Museum of Arts and Sciences, Vol. 39, Nos. 5-6, pp. 76-81. Rochester, N. Y.

A Prehistoric Iroquoian Site. <i>Researches and Transactions of the New York State Archeological Association</i> , Vol. 1, No. 1, Rochester, N. Y. |
|---|--|



Residence of H. H. Warner
East Avenue

East Avenue in Retrospect

By Helen R. Gordon
Librarian



Warner's Observatory
East Avenue

An exhibit, "East Avenue in Retrospect" has been installed in the Museum Library and will be continued through February. Inspired by a recent issue of *Rochester History* entitled "East Avenue's Turbulent History" by Dr. Blake McKelvey, City Historian and Fellow of Rochester Museum, the exhibit shows the many changes that have taken place along the avenue through the years.

Starting at Main Street with the Liberty Pole Market, the houses and buildings along the avenue are shown even beyond the city limits. Pictures from booklets, photographs, post cards, drawings and pamphlets have all helped to illustrate the changing aspect. A photostatic map of a plat book of 1910 showing the buildings from Main Street to Culver Road helps to locate the pictures which have been arranged in cases for each section of the avenue.

Illustrations of the clubs and the many churches are shown, as well as the market at the old Liberty Pole. Also some of the nurseries which originally stretched along part of the avenue and may have provided some of the many shrubs and trees that make it so attractive. Unfortunately there is not room to show every house, but as many as possible have been included to show the many styles and changes.

East Avenue is unusual in that a succession of periods of architecture may be seen as one travels along the street. One of the earliest period, the Stone-Tolan House, was a well-known tavern when Rochester was just being settled. The Greek Revival Period is well represented by the Erickson-Perkins house, now the Genesee Valley Club; Woodside which belongs to the

Rochester Historical Society and the Pitkin House, now the Boy Scout Headquarters.

The Downing cottage style can be seen in the Methodist Home at Upton Park, the Italian Villa in the Ryder House and the Chateau-like Rosenberg house represents the Romantic period. The heavy Richardsonian Romanesque is found in the Townson and Hollister houses, and there are many in the lighter Eastlake style, as well as the many varied styles of the 20th century.

A list of the architects who have contributed to the aspect of the avenue includes some well-known men—Claude Bragdon, Harvey Ellis, J. Foster Warner, Leon Stern, James G. Cutler, Edwin Gordon, to name only a few.

Because of the many changes that are being made and the many buildings that are being torn down to make place for the new, the Landmark Society Survey has helped to make us aware of the danger of losing some of our most interesting buildings.

This exhibit illustrates how important old photographs can be in saving as much as possible of the history of a city. We are always glad to receive old photographs that will help us preserve our heritage.

The pictures in the exhibit have been assembled from the museum's collection of photographs, post cards, maps, folders and pamphlets. Many were borrowed from the local history division of the Rochester Public Library and some were loaned by friends of the museum, for which we are very grateful. Without Dr. McKelvey's excellent article it would have been impossible to have planned the exhibit.

EAST AVENUE*

If streets have personalities
East Avenue's the queen;
Gracious, regal, beautiful,
Of noble mien.

Not only for her courtiers
Has she a friendly nod,
But for the rank and file, and those
Who till the sod.

This queen of streets has gorgeous robes
She wears most all the while;
In summer, trees, and shrubs and flowers,
Are her style.

But, summer, winter, spring or fall,
However she is dressed,
Comparing her with other streets,
She looks the best.

Melissa E. Bingeman

*Pictures of Rochester in Verse by Melissa E. Bingeman, *Rochester Democrat and Chronicle*, 1930.

Space Age Dress

The first real space-age experiment in fashion—a Space Age Plastic Dress—was presented to the museum for its historical collection by the B. Forman Co. through its publicity and advertising manager, Mr. Charles A. Senheiser.

It is now on display in the Hall of Culture History on the third floor.

The dress, viewed as an experiment, is a flight of creative fancy of its French designer, Paco Rabanne. It is created in the medium of plastics; water-thin rhodoid discs are put together with metal links.

This may not add to man's knowledge of the universe but it is interesting and ingeniously put together to create style and artistic line—and captivates the imagination. When Museum Director W. Stephen Thomas viewed it, his comment was "it looks something like a suit of armor or chain mail."

More About Museum Week

Mrs. Clifford Dix Ford was chairman of "Know Your Museum Week," October 29-November 5. Mrs. Ford's name was inaccurately printed in the November-December issue of *Museum Service*. The Week was the project of the Women's Council of the Rochester Museum Association and was so successful that its president, Mrs. Robert F. Edgerton, and the Board of Directors commend that it become an annual event.

Museum Course

Very often visitors and friends of the museum express an interest in and a curiosity about what happens in a museum, its behind-the-scene function, what employees do, how exhibits are assembled, where material comes from, etc.

For those interested a course, starting on January 11, has been especially designed to **KNOW YOUR MUSEUM**. For six consecutive Wednesdays (through February 15) from 11:30 a.m. to 12:30 p.m., Museum Director W. Stephen Thomas will conduct the course which provides a delightful opportunity to become more intimately acquainted with the inner workings and broad scope of the museum.

Members of the Rochester Museum Association, the corps of volunteers and all individuals who share an interest in the museum are invited to participate. The weekly sessions will be informal and informative.

Organization and administration of the Rochester Museum of Arts and Sciences will be the topic of the first session, delving into the purpose and function, the growth and development of the modern museum.

This will be followed by sessions on how museum objects are acquired and cared for with a tour of storage areas; research and archeological expeditions with a laboratory demonstration of techniques and methods; exhibitions and diorama making with demonstrations by artists; the vast operation of the division of educational services with its classes, clubs, junior guides, tours and loan service and finally the expanded services and role of the museum as a science and education center, its relationship in the community and areas of service to youth and adults.

Planetarium Library

By Ian C. McLennan
Director, Strassenburgh Planetarium

An astronomy library with reference texts and a collection of regional astronomy history will be possible under a donation of \$10,600 to the Strassenburgh Planetarium.

The Planetarium Planning Committee of the Rochester Museum Association was very pleased to accept the gift from Miss Ellen L. Todd in memory of her brother, Libanus M. Todd, who died in 1933. It reflects Mr. Todd's great interest in planetaria during his lifetime and several efforts in his later years to bring about the establishment of a planetarium in Rochester.

A substantial portion of the gift will be used for the purchase of reference texts on all levels of astronomy and space research, including a few texts on related sciences.

Under the library acquisition program various astronomical teaching aids will be considered.

The Todd gift will also make possible a limited loan collection.

In accepting this generous gift, the Rochester Museum Association expresses its heartfelt gratitude to Miss Todd. The donation is further tangible evidence that the objectives of the Museum Association are appreciated by citizens of the area who, in many ways, have expressed their desire to enhance the educational resources of the Strassenburgh Planetarium.



Mrs. M. Herbert Eisenhower
unveils portrait of
Edward Bausch.

Edward Bausch

A strikingly handsome portrait of Edward Bausch is located in the new Bard Hall of the College of Engineering at Cornell University. It was presented to the University by Mr. and Mrs. M. Herbert Eisenhower and was unveiled by Mrs. Eisenhower at the dedication of The Edward Bausch Laboratory of Metallography. Mrs. Eisenhower is a niece of the late Mr. Bausch.

The Edward Bausch Laboratory was established by Cornell University and the Bausch & Lomb Company, its principal donor. It is used by undergraduate students, graduate students and by professors for both instruction and research.

Just as Bausch Hall of Science and History, the home of the Rochester Museum of Arts and Sciences, is a living memorial to this great man of scientific accomplishment for the betterment of mankind and peaceful pursuit, so is The Edward Bausch Laboratory of Metallography a dynamic challenge to the minds of men.

The portrait was painted by Thomas E. Stephens, of the National Arts Club of New York City. He is a well-known artist who has produced portraits of Winston Churchill, President Dwight D. Eisenhower, whom he interested in oil painting and gave instruction in the art, Mrs. Eisenhower, General Alfred M. Gruenther and many other public figures. A more recent portrait is that of Judge William E. Werner for the Courts Building in Albany, presented to the State by his daughter, Mrs. Frank E. Gannett.

Gifts to the Museum in October, November, 1966

- Mrs. Herbert Adam**
A doll and a doll's hat.
- Mr. and Mrs. Roy Barber**
Wicker baby carriage.
- Mr. John Bauda**
A school bell.
- Mrs. Anna M. Calihan**
Clock with wooden works.
- Mr. Richard Calkins, Mr. Delos Calkins, Miss Elinor Calkins (In memory of Mrs. Ethel M. Calkins)**
A bedspread, seed wreath, basket of flowers under glass, Oliver typewriter and a rolling pin.
- Mrs. Hymen D. Cohen**
Ostrich feathers.
- Mrs. J. M. Cole**
Collections of daguerreotypes, pamphlets, certificates, lens, pictures, toys, china, textiles and tools.
- Mr. Edward G. Cornwell, Jr.**
Staffordshire pitcher and a Christmas card.
- Mr. Byron Durfee**
Cut-away suit and two vests.
- Mrs. Elliott Fitch**
Two gowns, 1900 and 1915.
- B. Forman Co.**
A plastic dress from Paris created by Paco Rabanne and a wedding gown.
- Mrs. Ellis Gay**
A combing jacket and a sample box of vest buttons.
- Mr. and Mrs. Fred H. Gordon, Jr.**
Collection of ship models.
- Mrs. Stuart Gourlay**
Collar buttons, a tortoise shell hair pin and four photographs.
- Miss Virginia Grenelle**
Christening dress and a pair of woman's pants.
- Mrs. Alice Hanvey**
Collections of Wheelmen and Cyclers' badges, political badges and a newspaper.
- Mrs. Alice Hellmuth**
A child's shoe and a baby's shoe.
- Mrs. Elston F. Holton**
Crib quilt, ca. 1870 and a collection of ear phones.
- Mr. John Iler**
Collection of earthenware sherds and glass fragments.
- Mrs. Thelma Jefferies**
A tin cup and collection of Spanish American War uniforms.
- Mrs. Byron A. Johnson, Jr.**
Two children's dresses of hand-knit and hand-run lace.
- Mrs. Eric Johnson**
Clothing, newspapers, post cards, quilts, textiles, personal articles, games, spectacles and a doll's cradle.
- Mrs. Donald Kimball**
Two wedding gowns, ca. 1767 and 1885 and three dolls.
- Mrs. Ethel W. Knapp**
A doll's bed.
- Mr. and Mrs. Glenn E. Matthews**
Silver sugar shaker, a curly maple plate and a cut-glass cruet.
- Mr. Edward Mau**
Box of artifacts of the Genesee Region.
- Mrs. D. R. Morey**
Perfume bottle, with contents, made by Adolph Spiehler of Rochester, N. Y.
- Mrs. William Morris**
Silk dress and jacket and two combs.
- Misses Florence and Marion Mosher, Mr. Merritt Mosher**
Two blankets and a quilt of Susan B. Anthony.
- Mr. Thomas F. Murray**
Three books: "Harry and Fred's Story Book" 1891; "Mother Goose's Nursery Rhymes and Melodies" and "House and Gardens Second Book of Interiors."
- Mrs. J. Erwin Porter**
Chinese silk tea gown.
- Mrs. Jon H. Porter**
Evening gown of 1958.
- Miss Alice Preston**
Japanese wedding outfit.
- Mrs. Clarence Quinn**
"Poco A" camera of the Rochester Camera Co.
- Mrs. Anthony Rause**
Collection of patterns and sewing books.
- Mrs. Isadore Rockowitz**
Wine press.
- Mr. George R. Salyer**
A rabbiting plane.
- Miss Helen Schulz**
Collection of clothing, jewelry, slates and personal articles.
- Misses Wilma and Madeleine Shili**
Two hat boxes, a telephone insulator and a promoter button.
- Mrs. James H. Snyder**
Baby dress, ca. 1790's.
- Mrs. Harry E. Suters**
Hand stenciled piece of cotton.
- Dr. Clarence P. Thomas**
Collection of newspapers.
- Mr. Lowell E. Valentine**
Immature rose-breasted grosbeak.
- Dr. James W. Welch**
Two dental files and a Weedlestadt hammer.
- Mrs. Jerome Weltzer**
Cigarette case, molasses bottle, magazine and a collection of hair combs.

Illustrated Lectures

Travel Tracks—Rochesterians Explore the World

- Wed., Jan. 11, 8:15 p.m.—**FLOWER HUNTING IN THE GREEK ISLES**—Robert E. Stauffer, Research Laboratories, Eastman Kodak Company.
- Wed., Feb. 22, 8:15 p.m.—**NATURE CLOSE-UPS ROUND THE WORLD**—Ralph K. Dakin, Research and Development Division, Bausch & Lomb Company, and Mrs. Dakin.
- Wed., Mar. 8, 8:15 p.m.—**HAWAIIAN HOLIDAY**—Al Sisson, Lincoln Rochester Trust Company.

Audubon Wildlife Films—Narrated by Well-Known Naturalists

- Sat., Jan. 7, 10:30 a.m.—**THE UNTAMED OLYMPICS**—Walter H. Berlet, Casper, Wyoming.
- Sat., Feb. 25, 10:30 a.m.—**HIGH TRAILS**—Charles T. Hotchkiss, Homestead, Florida.

Saturday Museum Activities

Winter Series—January 14-February 18

- Sat., Jan. 7, 9:30-11:30 a.m. Registration for youth activities in Adventures in Other
Mon., Jan. 9-Fri., Jan. 13, Lands, Animals, Your Own Home Museum, Rocks and
9:30 a.m. to 4:00 p.m. Fossils, Pioneer Crafts for Girls, Geology and Early
American Crafts for Boys.

SPECIAL EXHIBITIONS

- 1st Floor** **Birds of Asia**—Photographs by Loke Wan Tho. Traveling exhibition of Smithsonian Institution. Jan. 13-Feb. 20
 Plant Portraits—Water-color paintings of pharmaceutical plants by Ida H. Pemberton. Lent by University of Colorado Museum. Feb. 5-Mar. 31
 Birds' Eggs—from Ostrich to Humming Bird. Mounted land birds. Through Spring, 1967
- Mezzanine** **Johnny Tremain and the American Revolution**—Historical objects, china, silver, costumes, maps, books, pictures. Extended through Feb. 12
 The Guilded Age—Social, political and economic events in the Rochester area from 1880 to 1910. Open in March
- 2nd Floor** **Audubon Bird Pictures**—The process of printing pictures from plates. Lent by the American Heritage Publishing Co., Inc. Extended Through Feb. 12
 Kachina Dolls—selected from museum's collection (one-case display). Through January 1967
- 3rd Floor** **Quilts**—history of handmade bed covering over a period of 200 years. To March, 1967
 One-case displays: Open Jan. 7
 Designs in Dry Flowers—New technique, flowers in natural bloom on place mats, lamp shades, cards, a screen and many others. Created by Mrs. Lawrence W. Utter.
 Dominoes from the museum's collection.
 Cottage Ornaments—Figurines of the Victorian era.

Meetings in the Museum

Academy of Science		
Astronomy Section	1st Friday, Oct.-June	8 p.m.
Botany Section	2nd Tuesday, Nov.-March	8 p.m.
Mineral Section	3rd Tuesday, Oct.-May (No meeting in December)	8 p.m.
Ornithology Section	2nd Wednesday, Sept.-June	
Antiquarian League	4th Tuesday, Oct.-April (No meeting in December)	8 p.m.
Antiquarian Study Group	2nd Friday, Oct.-June	1:30 p.m.
Aquarium Society	1st Wednesday, Sept.-June	8 p.m.
Burroughs Audubon Nature Club	2nd and 4th Friday, Nov.-Apr. (No meeting in December)	8 p.m.
Button Club	3rd Tuesday, Sept.-May	1 p.m.
Cage Bird Club	1st Thursday, Sept.-June	8 p.m.
Dahlia Society	1st Thursday, Sept.-June	8 p.m.
Genesee Cat Fanciers Club	1st Wednesday, Sept.-June	8 p.m.
Genesee Valley Antique Car Society	3rd Friday, Nov.-Apr. (No meeting in January)	8 p.m.
Genesee Valley Gladiolus Society	3rd Thursday, Sept.-June	8 p.m.
Genesee Valley Quilt Club	Last Thursday, Sept.-May (3rd Thursday, Nov.-Dec.)	10:30 a.m.
Hobby Council	2nd Tuesday, Sept.-May	8 p.m.
Jr. Numismatic Club	3rd Friday, Sept.-June	7:30 p.m.
Jr. Philatelic Club	1st and 3rd Thursday, Sept.-May	7:30 p.m.
Men's Garden Club	4th Wednesday, Sept.-June	8 p.m.
Monroe County Hooked Rug Guild	3rd Wednesday, Sept.-May	10 a.m.
Morgan Chapter, N.Y.S.A.A.	2nd Friday, Sept.-June	7:30 p.m.
Numismatic Ass'n	2nd and 4th Tuesday, Sept.-June	8 p.m.
Philatelic Ass'n	2nd and 4th Thursday, Sept.-June	8 p.m.
Rochester Rose Society	1st Tuesday, Oct.-June	8 p.m.
Seneca Zoological Society	4th Wednesday, Sept.-June	8 p.m.

SUNDAY FAMILY PROGRAMS—Movies 2:30 and 3:30 p.m.

- January 8—High Arctic Biome and The Happy Little Hamsters.
- January 15—Basic Reproduction Process in the Graphic Arts (a tribute to Printing Week) and Skiing in the Swiss Mts.
- January 22—Research by Rockets and Outdoors Country.
- January 29—Pioneer Spinning and Weaving and Bread of Paris.
- February 5—Mardi Gras, Horses and Their Ancestors and Life in an Oasis.
- February 12—In Search of Lincoln and Discovering Color.
- February 19—How Do We Know the Ice Ages and India—A Better Tomorrow.
- February 26—Project Mohole (geology) and African Continent—Northern Region.

ROCHESTER MUSEUM OF ARTS AND SCIENCES
657 East Avenue Rochester, New York 14607

NON-PROFIT ORG.
U. S. POSTAGE
PAID
Permit No. 218
Rochester, N. Y.

Return Requested

The Museum Shop

STARTING MID-JANUARY

Inventory Sale

REDUCTIONS UP TO 50%

SHOP HOURS:

Monday through Friday 10 a.m.-5 p.m.

Saturday 10 a.m.-4 p.m.

Sunday 2 p.m.-4:30 p.m.